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Handel



Haydn

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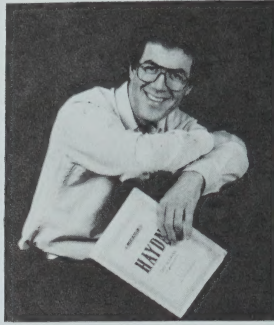
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JOHN FINNEY, H&H CHORUSMASTER



John Finney holds degrees in organ performance from the Oberlin College Conservatory of Music and The Boston Conservatory. He has studied at the North German Organ Academy with Harald Vogel and at the Academy for Italian Organ Music with Luigi F. Tagliavini. His teachers have included David S. Boe and James David Christie (organ), and Lisa Goode Crawford (harpsichord).

He has performed solo recitals throughout the

United States and in Europe, and has appeared as organist and harpsichordist with the Boston Symphony Orchestra, the Orchestra of St. Luke's, and New York Bach Ensemble, and the Smithsonian Chamber Players. He performs regularly with the Handel & Haydn Society. In addition, he leads the Heritage Chorale in Framingham, is Director of Music for the Wellesley Hills Congregational Church, and is Chorusmaster for the Boston Early Music Festival Chorus.

HANDEL & HAYDN SOCIETY

Handel & Haydn Society is America's preeminent professional chorus and period orchestra, under the artistic leadership of internationally renowned conductor Christopher Hogwood. H&H is a leader in "Historically Informed Performance:" by playing Baroque and Classical music of the great masters on the instruments and with the techniques of the period, a fresh new sound is revealed.

Christopher Hogwood enjoys a worldwide reputation for the highest quality music-making. He is the founder and director of the Academy of Ancient Music, the first British orchestra formed to play exclusively Baroque and Classical music on instruments appropriate to the period. In addition to his responsibilities with H&H and the Academy, Mr. Hogwood is Principal Guest Conductor for the acclaimed St. Paul Chamber Orchestra, and a busy guest conductor. In recent years he has directed some of the world's finest orchestras, including the Boston Symphony, Berlin Philharmonic, Chicago Symphony, Los Angeles Philharmonic, and Cleveland Orchestra.

Handel & Haydn Society was founded in 1815 and proved itself an innovator early on by presenting the first performances in America of Handel's *Messiah* (1818), *Sampson* (1845), *Solomon* (1855), *Israel in Egypt* (1859), *Jeptba* (1867), and *Joshua* (1876), and of Bach's B Minor Mass (1887). More recently, H&H has greatly expanded its concert activities in Boston, and has been invited to perform at Lincoln Center, the Mostly Mozart Festival, Tanglewood, Worcester's Mechanics Hall, and other regional and national venues.

H&H will complete its fourth recording on the London Records/L'Oiseau-Lyre label in the spring of 1992: Handel's *Concerti Grossi, Op. 6*. Compact disk recordings of Handel's *Concerti Grossi, Op. 3* and Haydn Arias and Cantatas with internationally renowned soprano Arleen Auger have been critically acclaimed. A recording of Mozart's orchestration of Handel's *Acis and Galatea* is due to be released in the summer of 1992.



Handel & Haydn Society
Christopher Hogwood, *Artistic Director*
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1991-1992 CHAMBER SERIES

January 31, 1992 at 8 p.m.
Jordan Hall, Boston
John Finney conducting

FRANZ JOSEPH HAYDN (1732-1809)

HAYDN AT ESTERHAZY

CONCERTO FOR ORGAN AND ORCHESTRA IN C MAJOR, HOB. XVIII:1

Moderato
Largo
Allegro molto

James David Christie, Organ

SYMPHONY NO. 22 IN E FLAT MAJOR, HOB. I:22, "THE PHILOSOPHER"

Adagio
Presto
Menuetto
Finale: Presto

INTERMISSION

MISSA SANCTI NICOLAI

Kyrie
Gloria
Credo
Sanctus
Benedictus
Agnus Dei

Anna Soranno, *soprano*; Pamela Dellal, *mezzo-soprano*;
Martin Kelly, *tenor*; Christopheren Nomura, *baritone*

This concert is being recorded by WBUR 90.9 FM.

The Handel & Haydn Society is supported in part by generous grants from the National Endowment for the Arts and the Massachusetts Cultural Council, a state agency.

HAYDN AT ESTERHAZY

CONCERTO FOR ORGAN IN
C MAJOR NO. 1

It is well known that Mozart fell in love with one woman, who was not interested in him, before eventually marrying her sister. It is not so well known that the same thing happened to Haydn. Shortly after being expelled from the imperial choir because his voice had changed, Haydn found lodging and generous assistance in the home of a wig-maker named Keller, who had two daughters. He gave music lessons to the younger one, Therese, with whom he apparently developed a warmly sympathetic relationship, though nothing was to come of it, since her pious family had destined her, as a younger daughter, to take the veil. Therese entered the nunnery on April 8, 1755, when she was 22; she took her solemn vows on May 12 the following year. Haydn later married her older sister, Maria Anna, a match that was far less satisfactory than Mozart's was with his Constanze.

Haydn apparently directed the music for the ceremony in which his future sister-in-law took her vows. In 1803, he pulled out some old manuscripts, which he gave to his biographer Griesinger (acting as his go-between for the Leipzig publishers Breitkopf & Härtel) and mentioned that he had composed the organ concerto "for his sister-in-law when she took the veil." The work that Haydn so identified was the Organ Concerto No. 1 in C major (Hoboken XVIII:1), a large-scale piece of great brilliance. Haydn was never a "natural" concerto composer like Mozart, who thrived on the theatrical possibilities of the medium. Especially here, in a work written in his early twenties, Haydn still retains much of the character of the Baroque concerto — its open-ended, freely improvisatory quality — which he was so soon to jettison in his symphonies and string quartets.

"THE PHILOSOPHER"

The early works of Haydn show many examples of older, Baroque forms turned to new purposes. Several of his symphonies, for example, begin with slow movements in something like the character of the *sonata da chiesa*. In a few cases these have specific, programmatic religious connotations; in other cases, they are either abstract works conceived in an

austere mood, or else the intended program has been lost.

Haydn composed the E-flat Symphony, No. 22, in 1764, when he was already thirty-two years old and reasonably well established in the Esterhazy

household. The symphony begins with the sobre sonority and style of a *sonata da chiesa* and it may, in fact, be the work to which Haydn referred when he told Griesinger that in one of his oldest symphonies "the idea predominated of God speaking to an unrepentant sinner, asking him to reform, but the sinner in his rashness heeded not these exhortations." Whether this is the symphony Haydn meant or not, the nickname "The Philosopher" has been attached to it since the 18th century, a clear indication of its unusual character.

The opening movement's somber marching strings support a chorale-like melody in the horns (the voice of God?), answered by two English horns (the unrepentant sinner?). Haydn cleverly fuses the Baroque stylistic elements so evident here with a ground-plan that clearly suggests the developed sonata form of the Classical era. His unusual choice of instrumental colors — few symphonies of his century called for English horns — is also striking. Yet for all its touches of modernity, the movement suggests, on the whole, an homage to the Baroque composer Corelli.

The second movement offers the strongest possible contrast: a *Presto* in sonata form with a real Haydnesque "false reprise" at the beginning of the development section, which tricks the listener into thinking the movement is substantially over, when it really is just getting underway. The third movement is a poised and graceful minuet and trio, while the finale introduces the spirit of the hunt in its galloping 6/8 time (is this the indication that our sinner remains unrepentant?). In any case, the echoing calls of French horns and English horns against the nonstop racing strings provide an invigorating close.

ST. NICHOLAS MASS

The inspiration for Haydn's *St. Nicholas Mass* (*Missa Sancti Nicolai*) seems to be connected to a familiar story about his Symphony No. 45 in F-sharp minor — known as the "Farewell Symphony" — which he wrote in the autumn of 1772. The story goes

Musicologist H.C. Robbins Landon suggests that the St. Nicholas Mass was conceived as a surprise expression of gratitude to Haydn's patron, Prince Nikolaus Esterhazy.

that Prince Nikolaus Esterházy chose to remain longer than the normal six months in his summer palace, Esterháza, rather than return to his customary seat in Eisenstadt. Since, with the exception of Haydn himself, most of the court musicians were required to leave their families behind when they went to Esterháza, the extension of the season was unwelcome in the extreme. Supposedly the musicians begged Haydn to persuade the Prince to let them return home. Haydn himself told his biographer Griesinger some years later that he hit upon the notion of composing a symphony in which, one by one, the members of the orchestra would come to the end of their parts, extinguish their candles, and leave the stage. The prince took the hint, and soon the court had returned to Eisenstadt.

We know that the *St. Nicholas Mass* was also written in 1772, evidently in some haste, judging from the condition of the performing materials. Haydn did not even write out the words in the close of the final movement, but simply had the chorus assign the words *Dona nobis pacem* to the music of the opening *Kyrie*, a not-uncommon practice in 18th century Austria. (At a much later date, perhaps even after the turn of the century, Haydn added the missing words to the parts.) The heading "Mass of St. Nicholas" indicates that the work was performed on the feast of St. Nicholas, the prince's name-day, December 6. Since it was not Haydn's custom to compose a mass for his patron's name-day, he must have done so on this occasion for a special reason. Musicologist H.C. Robbins Landon suggests that the

work was conceived as a surprise expression of gratitude for the Prince's understanding, and, in fact, the *Missa Sancti Nicolai* is lovingly genial throughout. Though not aiming at the symphonic scope of his late mass compositions, this compact work is filled with delicious touches, both vocal and instrumental. Its *Kyrie*, opening in the rare meter of 6/4, lends a relaxed, pastoral character to the whole. The *Gloria* moves efficiently through the lengthy text, responding phrase by phrase to the character of the text, shaped in ternary form that closes with a splendidly compact fugue on "Amen." The assertive upward-running string scales that open the *Credo*—a firm expression of faith—return for the *Resurrexit*, where the upward rush conveys a symbolic meaning; but before that, the vocal quartet has portrayed with extraordinary intensity the pain of crucifixion, making the return to the opening material doubly effective. The voices sing praise in the *Sanctus* against a lolling accompaniment of sextuplets and at "Pleni sunt coeli," Haydn is boldly assertive, with a sustained high note to depict heaven and a sustained low note for earth. The *Benedictus* is perhaps the most lavish movement in the mass in its sensuous and ecstatic vocalism. The *Agnus Dei* begins as a somber prayer in the minor mode, but ends with a restatement of the sweetly pastoral opening movement, rounding out the work with a prayer for peace.

—Steven Ledbetter

Steven Ledbetter is musicologist and program annotator for the Boston Symphony Orchestra.

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March 27, 1992 at 8 p.m.

**Old South Church, Copley Square
Gesualdo and Monteverdi: Madrigals**

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May 15, 1992 at 8 p.m.

**Old South Church, Copley Square
Scheidt, Schütz, Schein: 17th Century Splendor**

Before Bach, Beethoven, and Brahms, there were Scheidt, Schütz, and Schein—renowned as the three best German composers of the 17th century. In this program you will hear expressive motets, sparkling secular madrigals, grand polychoral works radiant with Venetian splendor, and delicate vocal concertos. The colorful sounds of viols, cornetti, and sackbuts enhance this excursion into the music of 17th-century Germany.

For tickets and information, call the H&H Box Office, 300 Massachusetts Avenue, Boston (617) 262-3605 or call Ticketmaster 1-800-382-8080.

MISSA SANCTI NICOLAI (S T. NICHOLAS MASS)

FRANZ JOSEPH HAYDN

KYRIE

Kyrie eleison. Christe eleison. Kyrie eleison.

Lord, have mercy upon us. Christ, have mercy upon us.
Lord, have mercy upon us.

GLORIA

Gloria in excelsis Deo, et in terra pax hominibus bonae voluntatis. Laudamus te, benedicimus te, adoramus te, glorificamus te. Gratias agimus tibi propter magnam gloriam tuam. Domine Deus, rex coelestis, Deus pater omnipotens. Domine fili unigenite Jesu Christe. Domine Deus, agnus Dei, filius patris. Qui tollis peccata mundi, miserere nobis. Qui tollis peccata mundi, suscipe deprecationem nostram. Qui sedes ad dextram patris, miserere nobis. Quoniam tu solus sanctus, tu solus Dominus, tu solus altissimus, Jesu Christe. Cum sancto spiritu in gloria Dei patris, Amen.

Glory be to God on high, and on earth peace to men of good will. We praise thee, we bless thee, we worship thee, we glorify thee. We give thanks to thee for thy great glory. O Lord God, heavenly king, God the father almighty. O Lord, the only begotten Son, Jesus Christ. Lord God, lamb of God, son of the father. Thou that takest away the sins of the world, have mercy upon us. Thou that takest away the sins of the world, receive our prayer. Thou that sittest at the right hand of the Father, have mercy upon us. For thou alone art holy, thou alone art the Lord, thou alone, Christ, art most high. With the Holy Ghost in the glory of God the father, Amen.

CREDO

Credo in unum Deum, patrem omnipotentem, factorem coeli et terrae, visibilium omnium et invisibilium. Et in unum Dominum Jesum Christum, filium Dei unigenitum et ex patre natum ante omnia secula. Deum de Deo, lumen de lumine, Deum verum de Deo vero, genitum, non factum consubstantialem patri, per quem omnia facta sunt, Qui propter nos homines et propter nostram salutem descendit de coelis. Et incarnatus est de Spiritu Sancto ex Maria virgine, et homo factus est. Crucifixus etiam pro nobis sub Pontio Pilato, passus et sepultus est. Et resurrexit tertia die secundum scripturas, et ascendit in coelum, sedet ad dexteram patris, et iterum venturus est cum gloria judicare vivos et mortuos, cuius regni non erit finis. Et in Spiritum Sanctum Dominum et vivificantem, qui ex patre filioque procedit. Qui cum patre et filio simul adoratur et conglorificatur, qui locutus est per Prophetas. Et unam sanctam catholicam et apostolicam ecclesiam. Confiteor unum baptismum in remissionem peccatorum et expecto resurrectionem mortuorum et vitam venturi seculi. Amen.

I believe in one God, the father Almighty, maker of heaven and earth and of all things visible and invisible. And in one Lord, Jesus Christ, the only begotten son of God, begotten of his father before all worlds. God of God, light of light, very God of very God, begotten, not made, being of one substance with the father, by whom all things were made, who for us men and for our salvation came down from heaven. And was incarnate by the Holy Ghost of the Virgin Mary, and was made man. And was crucified also for us under Pontius Pilate, suffered and was buried. And the third day He rose again according to the Scriptures, and ascended into heaven, and sitteth at the right hand of the Father, and he shall come again with glory to judge both the living and the dead, whose kingdom shall have no end. I believe in the Holy Ghost, the Lord and giver of life, who proceedeth from the father and the son, who with the father and the son together is worshiped and glorified, who spake by the Prophets. I believe in one holy catholic and apostolic Church. I acknowledge one baptism for the remission of sins, and I look for the resurrection of the dead and the life of the world to come, Amen.

SANCTUS

Sanctus, sanctus, sanctus, Dominus Deus Sabaoth. Pleni sunt coeli et terra gloria tua. Osanna in excelsis.

Holy, holy, holy, Lord God of hosts, heaven and earth are full of Thy glory. Hosanna in the highest.

BENEDICTUS

Benedictus qui venit in nomine Domini. Osanna in excelsis.

Blessed is he who cometh in the name of the Lord.
Hosanna in the highest.

AGNUS DEI

Agnus Dei qui tollis peccata mundi miserere nobis.
Agnus Dei qui tollis peccata mundi miserere nobis.
Agnus Dei qui tollis peccata mundi dona nobis pacem.

Lamb of God that takest away the sin of the world, have mercy upon us. Lamb of God that takest away the sin of the world, have mercy upon us. Lamb of God that takest away the sin of the world grant us peace.

ORCHESTRA

Violin I

Linda Quan,
concertmaster
Jane Starkman
Julie Leven
Clayton Hoener

Viola

Laura Jeppesen

Oboe/English Horn

Stephen Hammer,
principal
John Abberger

Organ

James David Christie

Cello

Karen Kaderavek,
principal
Alice Robbins

Horn

R.J. Kelley,
principal
Pamela Paikin

Violin II

Kinloch Earle,
principal
Dianne Pettipaw
Anne Black
Danielle Maddon

Bass

Thomas Coleman

CHORUS

John Finney, *Chorusmaster*

Soprano

Gail Abbey
Roberta Anderson
Jean Danton
Dale Edwards
Rachel Hersey
Margaret O'Keefe
Anna Soranno

Alto

Susan Byers
Pamela Dellal
Jeanne McCrorie
Susan Trout
Mary Ann Valaitis

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